



VICTORIAN TAPESTRY WORKSHOP EXHIBITION



24 APRIL — 10 MAY

Fine Arts Gallery, University Centre, Churchill Ave., Sandy Bay
(Open Mon-Fri 10 a.m.-4 p.m., Sat 10 a.m.-12 noon)

UNIVERSITY OF TASMANIA FINE ARTS COMMITTEE

I TAPESTRY DETAILS

These details have all been woven for different reasons. They represent important stages in the exploration of tapestry by both artists and weavers, and are often used as a basis for discussion between artist, weaver and client.

1. LESLEY DUMBRELL

Tapestry Detail: Untitled. 1979 55cm x 41.5cm Cotton warp, wool and linen weft.

Woven at the pre-design stage as a basis for discussions between artist, weavers and client, this approach was not carried through in the final stage.

2. RICHARD LARTER

Tapestry Detail Group: A. Detail: 36.5cm x 32.5cm B. Detail: 30.2cm x 29.9cm Cotton warp, wool and linen weft.

Tapestry: "Try Tapes" 1977 Collection: Western Australian Art Gallery

Woven by two different weavers, these details were used to introduce the artist to the idea of designing for tapestry. They show two very different approaches to Larter's work both of which he used in subsequent tapestry designs. Detail B attempts different solutions to the weaving of the hair.

3. RICHARD LARTER

Tapestry Detail: 49.2cm x 34cm Cotton warp, wool and linen weft.

Tapestry: "Try Tapes" 1977 Collection: Western Australian Art Gallery.

This detail was taken from the cartoon of "Try Tapes" and woven as a learning exercise by a trainee weaver.

4. RICHARD LARTER

Tapestry Detail Group: A. Test Piece: 33.8cm x 12.3cm B. Detail: 10.5cm x 20.6cm
C. Detail: 17.8cm x 19.0cm D. Test Piece: 22.0cm x 11.8cm E. Test Piece: 36.0cm x 12.6cm
F. Detail: 16.8cm x 13.3cm G. Detail: 19.6cm x 18.9cm Cotton warp, wool and linen weft.

These test pieces and details are an essential part of the preparatory work which is undertaken before a tapestry is started. They confront the problems of colour balance and technique which need to be considered at the beginning. They also provide a basis for discussion and decision-making by the artist and the team of weavers.

5. MARIE COOK

Tapestry Detail: 48.0cm x 33.8cm Cotton warp, wool and linen weft.

Tapestry: "Heath" 1980 Commissioned by Australian Mutual Provident Society for Wentworth Hotel, Melbourne.

This detail was woven by an apprentice weaver prior to commencing work on the full tapestry. It enabled her to solve certain problems and to establish a familiarity with the art-work.

6. DESIGN BY ABORIGINAL ARTIST FROM THE WESTERN DESERT

Tapestry Detail: 47.2cm x 38.5cm 1978 Cotton warp, wool and linen weft.

This piece was woven as a basis for discussion with clients and artists and as a means of deciding about acceptance of a commission. Several other less successful pieces were also woven but this piece enabled realistic assessment of the proposal and resulted in an agreement to weave five tapestries based on Western Desert designs.

7. CHARLES BLACKMAN

Tapestry Detail: 64.5cm x 50.5cm Cotton warp, wool and linen weft.

Tapestry: "Overground and Underground" 1978

This small tapestry was woven as a basis for discussion with the artist. It suggested an approach to tapestry design which has been followed up by the artist in two subsequent designs, neither of which has yet been woven.

8. CHARLES BLACKMAN

Tapestry Detail: 47.2cm x 32.5cm 1978 Cotton warp, wool and linen weft.

This detail was taken from a tapestry which has not yet been woven. It was undertaken by a trainee weaver as a learning experience.

9. KEN WHISSON

Tapestry Detail: 57.0cm x 31.0cm Cotton warp, wool and linen weft.

Tapestry: "Girls and Ships" 1977

This detail was woven as a means of introducing the artist to the idea of designing for tapestry. Subsequent attempts by the artist to design for the medium were not successful.

10. ROGER KEMP

Tapestry Detail Group: A. Detail: 18.2cm x 28.2cm B. Detail: 20.0cm x 21.0cm
C. Detail: 31.0cm x 31.0cm D. Colour strip: 6.5cm x 40.0cm

Tapestry: "Images" 1978 Collection: National Gallery of Victoria. (Presented with a major contribution from the Sir William Angliss Art Award 1979.)

A tapestry can be woven in many different ways. Before work starts on the tapestry itself each weaver in the team weaves a small detail and a colour strip to show their own approach to the work. The details and colour strips are discussed together with the artist and final discussions are made as to the single approach which will be used. These steps ensure a coherence of statement in the full tapestry.

11. COAT OF ARMS

Tapestry Detail Group: A. Test piece: 22.5cm x 22.4cm B. Detail: 20.5cm x 16.2cm
C. Colour strip: 5.8cm x 14.0cm D. Test piece: 30.4cm x 23.0cm E. Detail: 34.0cm x 18.0cm
Cotton warp, wool and linen weft.

Tapestries: "Coat of Arms" Bank of New South Wales, Melbourne 1978. City of Fremantle Coat of Arms. (Presented by Mobil Oil Australia 1979)

Test pieces are woven to solve problems of intricate detail.

12. GUY STUART

Tapestry Detail Group: A. Detail: 27.2cm x 22.0cm B. Colour strip: 9.5cm x 28.0cm
C. Colour strip: 12.0cm x 43.5cm Cotton warp, wool and linen weft.

Tapestry: Untitled 1980. Collection: Deakin University

Every weaver approaches colour and colour mixing differently but final decision is reached through discussion of the colour strips.

13. GUY STUART

Tapestry Detail Group: A. Detail: 18.0cm x 33.5cm B. Detail: 23.0cm x 30.7cm
C. Detail: 23.8cm x 17.2cm Cotton warp, wool and linen weft.

Tapestry: "Lattice" 1976 Private collection

Different weaver's approaches to problem-solving.

14. ERIC THAKE

Tapestry Detail: "Big K" 61.3cm x 45.07cm Cotton warp, wool and linen weft.

This small work was woven by a trainee weaver as a learning exercise and as a means of introducing the artist to tapestry.

15. JAN SENBERGS

Tapestry Detail Group: A. Detail: 30.0cm x 27.0cm B. Test piece: 6.0cm x 32.0cm
C. Detail: 25.0cm x 20.0cm Cotton warp, wool and linen weft.

Tapestry: "Flyer" 1978

These pieces were woven as a basis for introducing the artist to the idea of tapestry design, and as a means of exploring his work in tapestry. Although these details were taken from a painting, the silkscreen process was actually used in designing the tapestry "West Melbourne" for the National Bank Collection.

16. ALUN LEACH-JONES

Tapestry Detail Group: A. Detail: 30.0cm x 27.5cm B. Detail: 31.0cm x 20.5cm
C. Detail: 8.5cm x 25.6cm D. Colourstrip: 9.3cm x 32.0cm Cotton warp, wool and linen weft.

Tapestries: "Emerald Hill Yellow" 1976. "Coromandel" 1978.

Details A and B illustrate considerable changes in choice of materials, and coarseness of weave which were made as part of the preliminary working stage of a tapestry.

17. KEITH LOOBY

Tapestry Detail Group: 1978 A. Detail: 39.5cm x 30.0cm B. Test piece: 8.8cm x 47.7cm
Cotton warp, wool and linen weft.

These details were woven as part of ongoing experimental work with this artist. Whilst the results are technically interesting, a feeling is emerging that making a print or a work on paper would be a better basis for tapestry design by this artist.

II TAPESTRIES

18. HENRI BASTIN

Tapestry: "Paradise" 1978 138.0cm x 268.0cm Cotton warp, wool, linen and lurex.

19. ROGER KEMP

Tapestry: "Images" 1978 235cm x 308cm Cotton warp, wool and linen weft.
Collection: National Gallery of Victoria (Presented with a major contribution from the Sir William Angliss Art Award 1979)

20. YALA YALA GIBBS

Tapestry: "Home of Snake in Waterhole" 1979 348cm x 397.5cm Cotton warp, wool and linen weft. Collection" Victorian Arts Centre Trust.

21. ALUN LEACH-JONES

Tapestry: "Emerald Hill Yellow" 1976/77 203.0cm x 236.0cm Cotton warp, wool and linen weft.

III COLOURED PHOTOGRAPHS



AN EXHIBITION OF WORK BY THE
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